

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY NINETEEN FORTY-THREE



THE LOVERS BY PABLO PICASSO (SPANISH, 1881- ). LENT FROM THE CHESTER DALE  
COLLECTION.

VOLUME XXXVII

NUMBER 4

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



STILL LIFE: THE TABLE BY GEORGES BRAQUE (FRENCH, 1882- ).

### THE CHESTER DALE COLLECTION

AN event of momentous importance is the coming to the Art Institute of over fifty canvases from the Chester Dale Collection for an indefinite loan. These are all twentieth-century paintings of the greatest distinction and include world-famous examples by Braque, Derain, Matisse, Picasso, Utrillo, Vlaminck, and others who are leaders of French modernism. For over a year an impressive group of nineteenth-century French paintings from the Dale Collection has been on loan at the National Gallery in Washington where it has attracted an enormous amount of attention. Now Chicago is to benefit from the loan of the contemporary works. The exhibition will be opened to the public on April 28, after a special preview on the 27.

Both Mr. and Mrs. Chester Dale are collectors of great discrimination and dis-

cernment: through their joint efforts they have assembled one of the most outstanding surveys of nineteenth- and twentieth-century French painting in the world. They searched dealers' galleries, watched the auctions, and frequently visited artists' studios. No efforts were spared to discover the best, and, once found, their unfailing eye for quality assured them that they would make no mistake in purchasing. Their collection, assembled for the most part in Europe, was brought back to New York where it was beautifully placed in their attractive town house. Here they most graciously allowed scholars, artists, and other genuinely interested people to see the fruits of their quest.

Mrs. Dale arranged a group of noteworthy exhibitions in New York, including "Degas and His Tradition," and has done a good deal of writing in the field.

Published two issues bi-monthly September-October, April-May, five issues monthly, November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXVII. Number 4.

The Chester Dale Collection with the Art Institute's own distinguished French paintings now places Chicago unquestionably first in the world for an uninterrupted series of great paintings from the early nineteenth century to the present. Picasso, the great Spaniard who revolutionized painting in Paris, is represented by nine works, among which are the deeply moving *Gourmet* of 1901 showing a child reaching for a bowl of porridge; the famous *Family of the Saltimbanques*, the artist's masterpiece of 1905; a brilliant abstract *Still Life* of 1918; and two great pictures of 1923, *The Lovers* and a portrait of *Madame Picasso*.

Also in the loan collection are five splendid works by Braque, who together with Picasso developed the principles of Cubism. Matisse is represented by his well-known *Plumed Hat* of 1919 and a beautifully patterned *Odalisque*. Derain is shown in vari-



THE PLUMED HAT BY HENRI MATISSE (FRENCH, 1869- ).



GYPSY WOMAN WITH BABY BY AMEDEO MODIGLIANI (ITALIAN, 1884-1920).

ous phases of his development from the excellent *Old Bridge* of 1910, still reminiscent of Cézanne, to portraits and still lifes of his fully matured period. The most important group of Modiglianis in existence is owned by the Dales, most noted of which is the *Gypsy Woman with Baby*. In addition there is a *Judgment of Paris* by little appreciated Dufresne, three extraordinary works by Dufy, delightful scenes of Paris by Utrillo, and five works by Vlaminck, among which is *Old Port of Marseille*, his masterpiece. Chirico, Léger, Soutine, and Lurçat are well represented as are also Marie Laurencin, Gromaire, Marcoussis, Oudot, and two comparative unknowns, Quizet and Tondou, whom the Dales discovered in Paris.

In order to show the Dale Collection with distinction and at the same time preserve chronological sequence, the Institute's own collections have been rehung to advantage and galleries 38, 39, and 40 have been set aside for the loan pictures. New backgrounds and special lighting have been provided.

## ROAD TO VICTORY

THIS deeply moving exhibition, consisting of a procession of photo-murals of the nation at war, will be dramatically featured at the Art Institute from April 1 to May 2. It is circulated by the Museum of Modern Art in New York. Lieutenant Commander Steichen, U.S.N.R., assembled the photographs largely from Government agencies such as the Farm Security Administration, the Army Signal Corps, and the Navy Bureau of Aeronautics. Though a distinguished photographer himself, he did not use any of his own work. Carl Sandburg wrote special texts interpreting the exhibition.

Selection of the material could not have been in more capable hands than those of Commander Steichen. He looked through literally tens of thousands of photographs from which he selected one hundred and fifty to be enlarged to photo-mural size. His brother-in-law, Carl Sandburg, famous American poet and author of the great biography of Abraham Lincoln, should be equally congratulated for his inspiring commentary.

All faces of America are shown: factories, shipyards, and farms; rolling Vermont hills, the great plains, and the Rockies; Pearl Harbor under fire, troop ships, and bombers in action. The wealth of our lands, the might of our industries, and the indomitable spirit of our people are portrayed powerfully and impressively. This is an exhibition to be seen many times.



"IN THE BEGINNING WAS VIRGIN LAND AND AMERICA WAS PROMISES—AND THE BUFFALO BY THOUSANDS PAWED THE GREAT PLAINS—AND THE RED MAN GAVE OVER TO AN ENDLESS TIDE OF WHITE MEN IN ENDLESS NUMBERS WITH A LAND HUNGER AND NO END TO THE LAND THEY WANTED—OVER THE EASTERN SEABOARD THROUGH THE APPALACHIANS MOVED THIS HUMAN TIDE OF PIONEERS AND HOME-SEEKERS—OUT AMONG THE SPREADING ARTERIES OF THE MISSISSIPPI WATERWAY SYSTEM—OUT TO THE ROCKIES AND BEYOND TO THE LONG SUNSETS OF THE WEST COAST."—CARL SANDBURG.

"COUNTRY BOYS, BIG CITY LADS, HOME TOWN FELLERS, THEY'RE IN THE ARMY NOW—BEHIND A JEEP INSTEAD OF A PLOW—ENGINEERS BRIDGING A RIVER, CHUTISTS IN THE SKY, SKIRMISHERS ON THE LAND, TROOPERS ON SEA TRANSPORTS—INTO SEA FOG AND LAND SMOKE—INTO THE TEST OF FIRE. . . . TROUBLE SHOOTERS, MILLIONS STEPPING ALONG NOW, MILLIONS MORE ON THE WAY—KILLERS IN KHAKI RIDING SMOKE WAGONS—READY FOR LONG WAR OR SHORT—TROUBLE SHOOTERS IN THE FIRST ROUND—THE-WORLD WAR."—CARL SANDBURG.



## ORIENTAL EXHIBITIONS

TWO special exhibitions in the Oriental Department will be of interest to museum visitors for the next few months. Both have been made possible through the generosity of Prof. Harley Farnsworth MacNair, who has presented a large collection of Chinese objets d'art to the Art Institute in memory of his wife Florence Ayscough MacNair.

In gallery H5 are some very handsome rubbings of the Ch'ing Dynasty, portraits, and birds and flowers. Those who saw the recent exhibition of Han rubbings will marvel at the freedom and spirit of these later works.

Gallery H9 is devoted to the work of two dashing impressionistic painters of the nineteenth century who also specialized in birds and flowers. Those who have thought that Chinese painting was always formal may here find reason to revise their opinions. Indeed conservative contemporaries are said to have considered the work of members of the Jên family as "being forceful beyond the limits of law."

Jên Po-nien (1839-95) was a native of Shan Yin near Shao Hsing, Chekiang Province, and his family was famous for its painters. During the nineteenth century he was considered very unorthodox, but now his work is greatly admired. It gives an impression of swift characterization and rapid execution. Only the big aspects of things interested him.

The monk Hsü Ku (1840-95), Jên's contemporary, shows many similar characteristics. His original family name is not known, though he was a military official during the T'ai Ping rebellion. He is said to have been so sickened by the experiences of war that he turned to painting for relief. His monkish name means Valley of Emptiness, perhaps a reference to his state of disillusion. He was a wandering soul, traveling from Yang Chou to Su Chou and to Shanghai, spending many months as a guest in various cities where he painted until restlessness drove him on again.

CHARLES FARENS KELLEY

## STAFF RESIGNATIONS

WE announce with great regret the resignation of Helen C. Gunsaulus and Helen F. Mackenzie from the Art Institute on April 15. Miss Gunsaulus will retain her connection with the Oriental Department as Honorary Keeper of the Buckingham Collection of Japanese Prints, and will work on the definitive catalogue of the collection. She came to the Art Institute in January, 1926, as Keeper of the Japanese Prints. Four years later she was made Assistant Curator of Oriental Art and in 1939 was given the additional title of Keeper of the Buckingham Collection of Japanese Prints. She is an expert on oriental fabrics and in this connection published a beautiful volume, *Japanese Textiles*, in 1941. She is one of the outstanding authorities in the country in the field of Japanese prints.

Helen Mackenzie was appointed the first Curator of the newly formed Children's Museum in May, 1926. She presented a group of stimulating exhibitions for children and gave numerous gallery talks for them. She also gave a series of lectures for the Chicago Junior Colleges.

In 1939 the name of her department was changed to the Gallery of Art Interpretation, with a corresponding change in her own title. Significant exhibitions were arranged around the Giovanni di Paolo panels, Toulouse-Lautrec's *At the Moulin Rouge*, and as backgrounds for the two great exhibitions of works by Picasso and Goya. Miss Mackenzie published *Understanding Picasso—A Study of His Styles and Development* in 1940 in conjunction with the University of Chicago Press.

Dorothy Odenheimer, who has been Research Assistant in the Department of Painting since November, 1937, has resigned to join her husband who is a Lieutenant in the Navy, stationed in Florida. She is a graduate of the University of Chicago, and studied at the Universities of Munich and Brussels. In addition to her work at the Institute she has been, since last fall, the Art Editor of *The Chicago Sun*.



THE DECORATED LAMB, HÖCHST, 1770-75. MODEL BY J. P. MELCHIOR. LENT FROM THE COLLECTION OF DR. ERNST SCHWARZ.

### THE SCHWARZ COLLECTION OF EIGHTEENTH CENTURY PORCELAIN

THE collecting of porcelain has been one of the passionate avocations of western civilization ever since Marco Polo brought back the knowledge of its existence from his voyage to China. It rapidly assumed the proportions of an aristocratic monomania after Boettger in Dresden rediscovered the illusive formula for Chinese porcelain, and after the first factory for hard porcelain had been opened in Meissen on the order of August the Strong, Elector of Saxony. This prince was, himself, one of the most ardent collectors of porcelain that the world has ever seen. He knew that in his own case this passion was an incurable disease. When a certain nobleman offered to sell him his orangery, the prince wrote to him: "Don't you know that it is with oranges as with porcelain? Those who once have the malady for either the one

or the other never have enough and only want more and more." The elector's dream was to fill a whole palace with porcelain from China and from his own factory. It was never realized.

Ever since those glorious early days, the passion for collecting these precious fragilities has possessed art lovers and connoisseurs. Neither the reforms of the French Revolution, the industrial preoccupations of the nineteenth century, nor even the changes in artistic and social life after the first world war could destroy the urge to collect these masterpieces of the kiln. Each succeeding generation has seemed to produce without fail its quota of ardently enthusiastic admirers of these products of eighteenth-century culture. Even amid the experimental preoccupations of the post-war period, new collections were formed. One

of these, skillfully assembled by Dr. Ernst Schwarz of New York, has been generously lent by him to the Institute. For several months, at least, the visitor will be able to enjoy Dr. Schwarz's "children"—as he proudly calls these exquisite porcelains.<sup>1</sup>

The collection consists of nearly one hundred groups and figurines and of about one hundred seventy pieces of tableware, all of them having been made in Germany during the eighteenth century. It is one of the signal merits of the collection that, following its owner's careful plan, it concentrates on a few factories so that their products are fully represented by characteristic examples of the finest quality. Dr. Schwarz's interest has been largely confined to the three Rhenish factories of Höchst, Frankenthal, and Ludwigsburg. With Meissen, Berlin, and Vienna, these are the richest centers of eighteenth century porcelain production in Germany, all of them famous for figurines as well as for tableware.

These places were brought into existence on the initiative of princes who were in need of added financial resources and were fasci-

<sup>1</sup> This collection is on view in galleries L1 and G3. It is supplemented by pieces lent by Kenneth Krug of New York and by some pieces from the group of study specimens given last year by Mrs. Phillip Miller.



TANKARD WITH CHINOISERIES, MEISSEN, 1732.  
BY CHRISTIAN FR. HÖROLDT.



FIGURINE OF DECEMBER, FRANKENTHAL, ABOUT  
1765. MODEL BY KONRAD LINK.

nated by the idea of using the mercantile system in such a charming way to bring more wealth to their tiny states and their subjects.<sup>2</sup> All of these factories flourished during the sixties and seventies of the eighteenth century, but had already begun to decline before the French Revolution, none of them surviving the Napoleonic era.

The credit for the early prosperity and later fame of these places must be given to the principal artists, sculptors and painters, who were engaged as heads of the workshops. Höchst, for example, became famous through the models of Johann Peter Melchior, a sculptor well known in those days, and a close friend of Goethe. The Schwarz Collection has several splendid examples of his finest work.<sup>3</sup>

<sup>2</sup> Höchst, the third oldest factory after Meissen and Vienna, was founded in 1746 under the protection of the Elector of Mainz; Frankenthal was the creation of Karl Theodor, Elector of the Palatinate. Its factory was founded in 1755, while Ludwigsburg opened three years later on the initiative of Duke Karl Eugen of Württemberg.

<sup>3</sup> For discussion of his style, see article in the *Bulletin of The Art Institute of Chicago*, XXXVI (March, 1942), 39-40.



A number of artists succeeded each other in charge of the development of models in Frankenthal<sup>4</sup> which during its existence produced from a repertoire of more than eight hundred different items. A small group of figurines in the collection were formed after the models of Paul Hannong, whose family founded the factory in Strassburg which was forced to stop the making of porcelain shortly after it started owing to the exclusive privileges given to Paris manufacturers by the French Crown. Hannong then became the founder of Frankenthal. It is often difficult to attribute his charmingly rustic creations to either the one or the other of these successive locations.

Besides all these sculptures in miniature, Dr. Schwarz has gathered beautiful examples of tableware made in the above mentioned factories. In this category, however, the early products of Meissen form a group in themselves. Meeting the highest stand-

<sup>4</sup> Johann W. Lanz, Johann Fr. Lück, Konrad Link, Karl G. Lück, and Adam Bauer, all of whom are well represented in the collection.

ards of the collector are the mugs made by Boettger in red stoneware, the substance of which was the forerunner of white porcelain, developed in the process of his experiments to rediscover the secret of the Chinese ware. White Boettger ware is not represented in the collection, but the products of the following period of Johann Gregor Höroldt, Meissen's famous painter, are represented in exquisite examples of tankards and table sets. The one reproduced here with elegant chinoiserie gilded on a brown glaze is dated (1732) and signed by Christian Fr. Höroldt, a distant relative of Johann. This is a piece that collectors dream about. Its quality may possibly suggest to the layman some of the reasons for the fact that collecting porcelain is still an incurable malady. We can hope that this fine collection—which brings to Chicago a material hitherto almost unknown here—will be stimulating enough to infect others with this wholesome, if incurable, mania.

OSWALD GOETZ



THE AGREEABLE LESSON, STRASSBURG, ABOUT 1750. MODEL BY PAUL HANNONG, AFTER A BOUCHER PAINTING.



# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY, 1943

VOL. XXXVII NO. 4

## MEMBERS' CALENDAR

April 19—May 26

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

## LECTURE COURSES AND CLASSES

Paintings in the Permanent Collections—Mondays at 11:00 A.M., *Miss Helen Parker*; 11:55 A.M., *George Buehr*, demonstrating the technique of the masters.

Home Decoration under War's Restrictions—Mondays at 2:00 P.M., A Clinic of Good Taste, *Dr. Dudley Crafts Watson*. Occasional guest speakers conduct this clinic.

Adult Sketch Classes for Novices—Monday evenings from 5:45 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buehr*. Sketching materials are supplied for 15 cents.

Know Your Art Institute—Mondays at 7:45 P.M., Gallery lectures by *Dr. Watson*, *Mr. Buehr*, and others.

Art Institute Collections and Current Exhibitions—Tuesdays at 6:30 P.M. Gallery lectures by *Miss Helen Parker*.

Current Exhibition Promenades—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson* and members of the staff.

History and Enjoyment of Art—Fridays at 2:30 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other staff members speak occasionally.

Art through Travel—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are generally repeated Sundays at 3:15 P.M. for Members and the public. The charge to the public is 28 cents, including Federal tax. Members are admitted free of charge; families of Members and out-of-town visiting guests must pay the Federal tax of 3 cents per person.

Classes for Children under the James Nelson and Anna Louise Raymond Fund for Children—Saturdays at 1:10 P.M. The practice and appreciation of art, with demonstrations of drawing, design, and painting by *Dr. Watson* and *Mr. Buehr*. Problems are assigned to be done at home, and all work by the children is marked and criticised. There are two additional free scholarship classes for children attending public schools within the city of Chicago. These scholarships are awarded through the Director of Art in the public schools.

DATE	HOOR	
APRIL		
Mon. 19	11:00 A.M.	VELAZQUEZ AND ZURBARAN. <i>Miss Helen Parker</i> . Gallery 50.
	11:55 A.M.	FROM KITCHEN TO COURT. <i>George Buehr</i> . Gallery 50.
	2:00 P.M.	A LESSON IN HOME DECORATION—FLOWER ARRANGEMENTS BY THE MASTERS (Home Decoration Clinic). <i>Dudley Crafts Watson</i> .
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	REPETITION OF 11:55 LECTURE.
Tu. 20	6:30 P.M.	MANET. <i>Miss Helen Parker</i> . Gallery 2.
Fri. 23	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	EASTER PAINTINGS IN THE PERMANENT COLLECTION. <i>Dudley Crafts Watson</i> . Gallery 45.

DATE	HOOR	
APRIL		
Fri. 23	2:30 P. M.	PAINTERS OF THE EASTER THEME (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	MONSALVAT (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 24	1:10 P.M.	MAKING AN ABSTRACTION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 25	3:15 P.M.	MONSALVAT (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 26	11:00 A.M.	GOYA. <i>Miss Helen Parker</i> . Gallery 50.
	11:55 A.M.	WAR AND ONE ARTIST. <i>George Buehr</i> . Gallery 50.
	2:00 P.M.	THE MOST BEAUTIFUL ROOMS I HAVE SEEN (Home Decoration Clinic). <i>Dudley Crafts Watson</i> .
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	REPETITION OF 11:55 LECTURE.
Tu. 27	6:30 P.M.	MONET AND DEGAS. <i>Miss Helen Parker</i> . Gallery 2.
Fri. 30	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	TWENTIETH CENTURY FRENCH PAINTING. <i>George Buehr</i> . Gallery 40.
	2:30 P.M.	COLOR PHOTOGRAPHY: A New Art Medium (History and Enjoyment of Art). <i>Dr. C. O. Schneider</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	OUR NATIONAL PARKS (Art through Travel). <i>Dr. C. O. Schneider</i> .
MAY		
Sat. 1	1:10 P.M.	ABSTRACT PAINTERS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 2	3:15 P.M.	SUBJECT AND SPEAKER TO BE ANNOUNCED (Art through Travel).
Mon. 3	11:00 A.M.	THE CHESTER DALE COLLECTION OF TWENTIETH CENTURY PAINTINGS. <i>Miss Helen Parker</i> . Gallery 38.
	11:55 A.M.	THE SCHOOL OF PARIS. <i>George Buehr</i> . Gallery 38.
	2:00 P.M.	ENGLISH TASTE IN HOME DECORATION (Home Decoration Clinic). <i>George Buehr</i> .
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	REPETITION OF 11:55 LECTURE.
Tu. 4	6:30 P.M.	TWENTIETH CENTURY FRENCH PAINTINGS FROM THE CHESTER DALE COLLECTION, I. <i>Miss Helen Parker</i> . Gallery 2.
Fri. 7	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	TWENTIETH CENTURY EUROPEAN PAINTINGS FROM THE CHESTER DALE COLLECTION. <i>Dudley Crafts Watson</i> . Gallery 38.
	2:30 P.M.	ART IN NEW YORK (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	NORWAY—YESTERDAY AND TODAY (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 8	1:10 P.M.	OUTDOOR SKETCHING (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 9	3:15 P.M.	NORWAY—YESTERDAY AND TODAY (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 10	11:00 A.M.	THE CHESTER DALE COLLECTION OF TWENTIETH CENTURY PAINTINGS. <i>Miss Helen Parker</i> . Gallery 39.
	11:55 A.M.	PICASSO PINK, WHITE, AND BLUE. <i>George Buehr</i> . Gallery 39.
	2:00 P.M.	LESSONS FROM MEXICAN INTERIORS (Home Decoration Clinic). <i>Dudley Crafts Watson</i> .
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	A SURVEY OF GUNSAULUS HALL. <i>Dudley Crafts Watson</i> . A Gallery Promenade.
Tu. 11	6:30 P.M.	TWENTIETH CENTURY FRENCH PAINTINGS FROM THE CHESTER DALE COLLECTION, II. <i>Miss Helen Parker</i> . Gallery 2.

DATE	Hour	
MAY		
Fri. 14	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . (Final)
	12:15 Noon	TWENTY-SECOND INTERNATIONAL EXHIBITION OF WATER COLORS.
	2:30 P.M.	<i>Dudley Crafts Watson</i> . Temporary Exhibition Gallery.
	3:45 P.M.	ART IN PHILADELPHIA (History and Enjoyment of Art).
	6:30 P.M.	<i>Dudley Crafts Watson</i> .
	7:30 P.M.	MEMBERSHIP TEA. McKinlock Court.
		REPETITION OF 12:15 LECTURE.
		SWEDEN—TODAY AND TOMORROW (Art through Travel).
		<i>Dudley Crafts Watson</i> .
Sat. 15	1:10 P.M.	WHAT TO DO THIS SUMMER (The James Nelson and Anna
		Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> ,
		assisted by <i>George Buehr</i> . (Final in Spring course)
Sun. 16	3:15 P.M.	SWEDEN—TODAY AND TOMORROW (Art through Travel).
		<i>Dudley Crafts Watson</i> .
Mon. 17	11:00 A.M.	THE CHESTER DALE COLLECTION OF TWENTIETH CENTURY
		PAINTINGS. <i>Miss Helen Parker</i> . Gallery 40. (Final)
	11:55 A.M.	OUR ERA OF ISMS. <i>George Buehr</i> . Gallery 40. (Final)
	2:00 P.M.	SUMMER LIVING IN CHICAGO (Home Decoration Clinic)
		<i>Dudley Crafts Watson</i> . (Final)
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . (Final)
	7:45 P.M.	REPETITION OF 11:55 LECTURE. (Final)
Tu. 18	6:30 P.M.	INTERNATIONAL WATER COLOR EXHIBIT, I. <i>Miss Helen Parker</i> .
		Gallery 2.
Wed. 19	11:30 to 1:00 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . (First in Summer
		Course)
Fri. 21	12:15 Noon	TWENTY-SECOND INTERNATIONAL EXHIBITION OF WATER COLORS.
		<i>Dudley Crafts Watson</i> . Temporary Exhibition Gallery.
	2:30 P.M.	(Final)
		ART IN WASHINGTON (History and Enjoyment of Art). <i>Dudley</i>
		<i>Crafts Watson</i> . (Final)
	6:30 P.M.	REPETITION OF 12:15 LECTURE. (Final)
	7:30 P.M.	CHICAGO (Art through Travel). <i>Dudley Crafts Watson</i> .
		(Final)
Sun. 23	3:15 P.M.	CHICAGO (Art through Travel). <i>Dudley Crafts Watson</i> .
		(Final)
Tu. 25	6:30 P.M.	INTERNATIONAL WATER COLOR EXHIBIT, II. <i>Miss Helen Parker</i> .
		Gallery 2. (Final)
Wed. 26	11:30 to 1:00 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .

## MEMBERSHIP TEAS

TEAS will be given by the Members to distinguished artists four times a year. The spring tea is scheduled for Friday, May 14, at 3:45 o'clock in McKinlock Court. Members of the staff, with the assistance of members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

## LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. Miss Helen Parker, Head

The Department of Education offers guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For detailed information regarding fees, etc., please consult the department office in Gallery 2.

Free gallery tours for children of the Chicago Public Schools may be had by appointment made in advance.

THE ART INSTITUTE COLLECTIONS. Lectures in the galleries by Miss Helen Parker on current and permanent exhibitions. The course is open to anyone. Tuesdays at 6:30 P.M. \$5.00 for twelve lectures, plus 50 cents Federal tax. Single lectures 50 cents, plus 5 cents tax. *Free to Members.*

**ADVENTURES IN THE ARTS.** The Florence Dibell Bartlett Series of Lectures. The program includes a survey of art with occasional travel talks. Free in Fullerton Hall, Thursday evenings at 6:30 P.M., Miss Helen Parker, lecturer.

The following lectures, given by Miss Parker, are open to anyone:

DATE	HOOR		Place of Meeting
APRIL			
Th. 15	*6:30 P.M.	RENAISSANCE SCULPTURE IN ITALY.	Fullerton Hall
Tu. 20	6:30 P.M.	MANET.	Gallery 2
Th. 22	*6:30 P.M.	RENAISSANCE ARCHITECTURE IN FRANCE.	Fullerton Hall
Tu. 27	6:30 P.M.	MONET AND DEGAS.	Gallery 2
Th. 29	*6:30 P.M.	PAINTING IN FRANCE, I.	Fullerton Hall
MAY			
Tu. 4	6:30 P.M.	TWENTIETH CENTURY FRENCH PAINTINGS FROM THE CHESTER DALE COLLECTION, I.	Gallery 2
Th. 6	*6:30 P.M.	ACROSS NORTH AFRICA. <i>Miss Florence Dibell Bartlett.</i>	Fullerton Hall
Tu. 11	6:30 P.M.	TWENTIETH CENTURY FRENCH PAINTINGS FROM THE CHESTER DALE COLLECTION, II.	Gallery 2
Th. 13	*6:30 P.M.	PAINTING IN SPAIN.	Fullerton Hall
Tu. 18	6:30 P.M.	INTERNATIONAL WATER COLOR EXHIBITION, I.	Gallery 2
Th. 20	*6:30 P.M.	THE CHESTER DALE COLLECTION.	Fullerton Hall
Tu. 25	6:30 P.M.	INTERNATIONAL WATER COLOR EXHIBITION, II.	Gallery 2

\* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

A free Children's Gallery Hour will be held every Saturday morning at 11:00 A.M. under the direction of instructors in the Department of Education. Folding stools and materials may be obtained free in the children's check room at the foot of the main staircase.

## SUMMER PROGRAM DIRECTED BY DUDLEY CRAFTS WATSON FREE TO MEMBERS

### SPECIAL SUMMER LECTURES

Wednesday, June 16, July 21, and August 18—at 2:00 P.M. The subjects and guest lecturers will be announced on the Fullerton Hall bulletin board.

### A SKETCH CLASS FOR ADULT MEMBERS

Wednesday mornings from 11:30 to 1:00 P.M.—May 19 through September 15. Dudley Crafts Watson, George Buehr, and visiting artists will conduct this class. Sketching materials at the door for 15 cents.

### A SKETCH CLASS FOR CHILDREN OF MEMBERS

Wednesday mornings from 9:30 to 11:00 o'clock—July 7 through August 25. Dudley Crafts Watson, George Buehr, and visiting artists will conduct this class. Sketching materials at the door for 10 cents.

### SUMMER TEA

Tea will be served in McKinlock Court on Wednesday, August 18, at 3:45 o'clock. Members and the staff of the Art Institute will have as their guests distinguished persons in the art world.

## FALL PROGRAM OF LECTURES

September 24—October 9

DATE	HOUR	
SEPTEMBER		
Fri. 24	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	THE NEW EXHIBITS. <i>Dudley Crafts Watson.</i> A Gallery Promenade.
	2:30 P.M.	WHAT WE PAINT TODAY (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	THE SUMMER OF 1943 IN MOVING COLOR (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 25	1:10 P.M.	HOW WE SPENT THE SUMMER (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 26	3:15 P.M.	THE SUMMER OF 1943 IN MOVING COLOR (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 27	11:00 A.M.	REVIEW OF THE SUMMER EXHIBITIONS. <i>Miss Helen Parker.</i> A Gallery Promenade.
	11:55 A.M.	REVIEW OF THE SUMMER EXHIBITIONS. <i>George Buehr.</i> A Gallery Promenade.
	2:00 P.M.	SIMPLE RULES FOR THE HOME BEAUTIFUL (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	7:45 P.M.	OUR AMERICAN FURNITURE. <i>Dudley Crafts Watson.</i> A Gallery Promenade.
Tu. 28	6:30 P.M.	SUBJECT TO BE ANNOUNCED. <i>Miss Helen Parker.</i> Gallery 2.
OCTOBER		
Fri. 1	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	EARLY FALL SHOWS. <i>Dudley Crafts Watson.</i> A Gallery Promenade.
	2:30 P.M.	TWENTIETH CENTURY MASTERS (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	CANADA, OUR ALLY TO THE NORTH (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 2	1:10 P.M.	REVIEW OF SUMMER SKETCHES (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 3	3:15 P.M.	CANADA, OUR ALLY TO THE NORTH (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 4	11:00 A.M.	MEDIEVAL ART: SCULPTURE. <i>Miss Helen Parker.</i> Gallery H14.
	11:55 A.M.	THE ART AND CRAFT OF STONE CARVING. <i>George Buehr.</i> Gallery H14.
	2:00 P.M.	RULES FOR COLOR IN THE HOME (Home Decoration Clinic). <i>Dudley Crafts Watson.</i>
	5:45 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	7:45 P.M.	REPETITION OF 11:55 LECTURE.
Fri. 8	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	PAINTINGS BY JULIA THECLA AND T. A. HOYER. <i>Dudley Crafts Watson.</i> Gallery 52.
	2:30 P.M.	WHAT WE WILL PAINT TOMORROW (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	THE WEST INDIES (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 9	1:10 P.M.	DRAWING A PICTURE OF SCHOOL LIFE (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson, assisted by George Buehr.</i>

## GOODMAN THEATRE

## MEMBERS' SERIES

WITH the opening of the *Three Cornered Moon* the Goodman Theatre will have completed a second season in the midst of war. This is an achievement which justifies at least a mild pride, a pride in the enthusiastic work of students and staff; a pride also in the loyal support of the Membership of the Art Institute which continues in spite of war, automobile rationing, and a severe winter. This loyalty imposes an obligation to make every effort to continue in the even tenor of our ways, or at least to try to keep them as even as possible. The tendency to overlook the significance of the cultural life of a nation in the midst of war is natural enough. The obligation to remember this significance and to reaffirm it becomes greater than ever before. The theater is aware of this obligation. The season of 1943-44 will be initiated *as usual* early in October.

The last production of the current year is *Three Cornered Moon* by Gertrude Tonkonogy. It concerns the affairs of the vague and flighty Mrs. Rimplegar and her children who have inherited from her in greater or lesser measures an irresponsible attitude towards life. Life with a capital "L" or a small one has the trick of compelling attention. When it does some people sink and others swim; out of life's behavior some playwrights derive failure and tragedy and others courage and comedy. The Rimplegars carry through to success, never losing on their way the delightful quality of their vague and irresponsible days.

*Three Cornered Moon* will open on May 13 and play through May 26, with no performance on May 17 or 24, with a matinée on May 20.

*Three Cornered Moon* is the eighty-sixth production in the Members' Series.

## SERVICE MEN'S LOUNGE

THE Art Institute wishes to announce the opening of a Service Men's Lounge on the first floor, back of the Gallery of Art Interpretation. This room, which has been attractively furnished from funds contributed by a group of generous citizens, is available to all those in the armed services at any time the museum building is open. Waacs, Waves, Spars, and members of other women's services are welcome, as well as any men in the Army, Navy, Marines, Coast Guard, or Merchant Marine. In the lounge are comfortable chairs and settees, facilities for writing, and smoking is permitted. There will always be someone either in the lounge or near by to answer questions and give directions about where to find various exhibitions in the building. Saturday and Sunday afternoons free guide service is provided for those in the service.

More and more service men have been coming to the Art Institute as the months have gone on. Hundreds come from Fort Sheridan, Great Lakes Naval Training Station, and other nearby training centers, but there are also numerous men passing through Chicago en route from one camp to another. Many men from the armed services of the United Nations come to visit us—Australian, Canadian, and Dutch flyers, British and Norwegian sailors, and many others. Often the men are bewildered, they do not know what there is to see here, and are grateful for any assistance we can give them. We have felt the need of offering them more than guide service and are happy to be able to provide a quiet place where they can relax, write a postcard home, or smoke a cigarette.

## ART INSTITUTE RADIO SERIES

THE time of the Art Institute radio series, *At the Foot of Adams Street*, has been changed from 9:15 A.M. to 9:45 A.M. This program can be heard every third Saturday morning from 9:45 to 10:00 over Station WMAQ. Players from the Goodman Theatre act in these dramatizations which are directed by Homer Heck and written by Richard Durham. The next programs can be heard on May 1 and May 22.

## EXHIBITIONS

- March 9-August 30—Chinese Rubbings from Sculptures of the Ming and Ch'ing Dynasties from the Florence Ayscough and Harley Farnsworth MacNair Collection. *Gallery H5.*  
*The subjects include portraits and vivid delineations of the plant kingdom such as the bamboo, orchid, and plum.*
- March 26—The Discovery of Landscape. *Gallery 17.*  
*An exhibition of original fifteenth and sixteenth century engravings with enlarged photographs of landscape details.*
- April 1-May 2—Road to Victory: A Procession of Photographs of the Nation at War. *Galleries 51-53 and 25.*  
*A smashing visualization of the United States at war, the exhibition was directed by Lieutenant Commander Edward Steichen, U.S.N.R., with installation by Herbert Bayer and text by Carl Sandburg.*
- April 3-May 30—Prints by Stanley Hayter. *Gallery 13.*  
*A contemporary English engraver of abstract compositions working in this country.*
- April 5-May 5—Emotional Design in Painting. *Gallery of Art Interpretation.*  
*Color reproductions and diagrams arranged to show the relation between elementary design and emotional effect in modern painting.*
- April 15-August 30—Paintings by Hsü Ku and Jên Po-nien from the Florence Ayscough and Harley Farnsworth MacNair Collection. *Gallery H9.*  
*Bird and flower subjects done with swift characterization and rapid execution by these Chinese artists of the middle nineteenth century.*
- April 19-April 30—The Masterpiece of the Month: The Annunciation, etching and engraving, by Federigo Baroccio (Italian, 1526-1612). The Joseph Brooks Fair Collection. *Gallery 5B.*  
*An unusually brilliant impression of one of the most important prints of the Italian Baroque period.*
- April 19-June 7—Photographs by Walter Peterhans. *Gallery 16.*  
*Photographic compositions by an architect who is a member of the faculty of Armour Institute.*
- April 28—Twentieth Century French Paintings from the Chester Dale Collection. *Galleries 38, 39 and 40.*  
*This outstanding group of modern French pictures has been lent to the Art Institute by Mr. and Mrs. Chester Dale for an indefinite period. It contains nine paintings by Picasso, important works by Matisse, Derain, Utrillo, and Modigliani.*
- May 1-May 31—The Masterpiece of the Month: The Education of Cupid by Titian (Venetian, 1477-1576). The Charles H. and Mary F. S. Worcester Collection. *Gallery 5B.*  
*An important late work of the master painted about 1560. With this outstanding gift from Mrs. Worcester the Venetian School is now brilliantly represented in the Institute's collection.*
- May 12-June 10—The Room of Chicago Art: Paintings by Malcolm Hackett and Michael M. Ursulescu. *Gallery 53.*  
*Hackett's colorful palette and Ursulescu's richly textured canvases combine to make a brilliant show. Examples of Ursulescu's jewelry will also be included.*



- May 13-August 22—Twenty-second International Exhibition of Water Colors. *Galleries G51-G61.*  
*Special features of this year's exhibition will be a room of water colors by John Marin done since 1925, water colors and drawings by William Gropper, and Boardman Robinson's original illustrations for the Spoon River Anthology and Moby Dick.*
- May 13—The Art of Fresco Painting. *Gallery of Art Interpretation.*  
*An exhibition arranged to show the place of fresco painting in the history of art and including a demonstration of the process prepared by the High School Project.*
- May 20-July 5—Art in War: Work by Chicago Public School Children. *Gallery 53.*  
*An exhibition which shows the many ways in which the work of children in their art classes is affected by the war.*
- June 1-June 30—The Masterpiece of the Month: Punch Pot (English, Staffordshire, about 1760). *Gallery 5B.*  
*A superb example of the decoration of salt glaze pottery with colored enamels.*
- June 4—Drawings and Photograms by Georgy Kepes. *Gallery 12.*  
*A one-man show by a former member of the faculty of the School of Design.*
- June 17-August 2—The Room of Chicago Art: Paintings and Sculpture by Negro Artists. *Gallery 53.*  
*Chicago has undoubtedly a greater number of talented Negro artists than any other center in the country. A representative selection of their work is being assembled for their first group showing in the Art Institute.*
- July 1-August 1—The Masterpiece of the Month: Chinese Bronze "Fu," Fifth to Third Century B.C. The Lucy Maud Buckingham Collection. *Gallery 5B.*  
*One of the finest ceremonial Chinese bronzes known, for design, rarity, and condition.*
- July 9-October 10—Art in War: Work by Men from Fort Custer, Michigan. *Gallery 53.*  
*A showing of the unusual work done in the studio at the camp and also that sent back by the men from the various war zones to which they go.*
- August 2-August 31—The Masterpiece of the Month: The Water Mill with the Great Red Roof by Meindert Hobbema (Dutch, 1638-1709), *Gallery 5B.*  
*An outstanding example of the great Dutch seventeenth century landscape tradition.*
- August 12-September 16—The Room of Chicago Art: Paintings by Copeland C. Burg and David Bekker. *Gallery 53.*  
*Bekker draws on folk themes of his native Russia while Burg divides his subjects between Chicago and Mexico where he has spent several vacations.*
- September 1-September 30—The Masterpiece of the Month: Te Atua by Paul Gauguin (French, 1848-1903). *Gallery 5B.*  
*Unique impression of the first state of a large woodcut by Gauguin from his first Tahitian trip.*
- September 2-October 3—Annual Exhibition by Students of the School of the Art Institute. *Galleries G52-G61.*  
*This yearly event never fails to be stimulating and full of interest. The installation, entirely carried on by the students, is always fresh and original.*

